



SOLOMON R. GUGGENHEIM MUSEUM

FRANK  
LOYD  
WRIGHT

"This is the liberation of painting by architecture," said Frank Lloyd Wright of his revolutionary concept of the Guggenheim Museum.

The creative spirit which pervades this uniquely beautiful building may be sensed only by actual, and repeated, visits: the living experience which is the essence of great architecture. Although no pictorial study, however faithful or detailed, can parallel such an experience, this book was designed as a photographic tour of the Guggenheim Museum in order to provide some sense of the character of the structure, of the means by which the master architect gave concrete reality to his daring vision.

The book opens with an introduction by Harry F. Guggenheim, president of the Solomon R. Guggenheim Foundation, telling the story of the genesis of the building. The section that follows consists of several extensive statements by Frank Lloyd Wright on his original concept of the Museum as it developed through the years.

After the architect's drawing of the building and photographs of the construction, the reader then sees the exterior of the completed Museum as it is approached from the north and is shown completely around the building from several views. Returning to the wide entrance, the camera proceeds through it into the main gallery, moves up the ramp's first rise, enters the grand gallery

*(continued on back flap)*

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*A r c h i t e c t :*

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G U G G E N H E I M M U S E U M

F R A N K L L O Y D W R I G H T

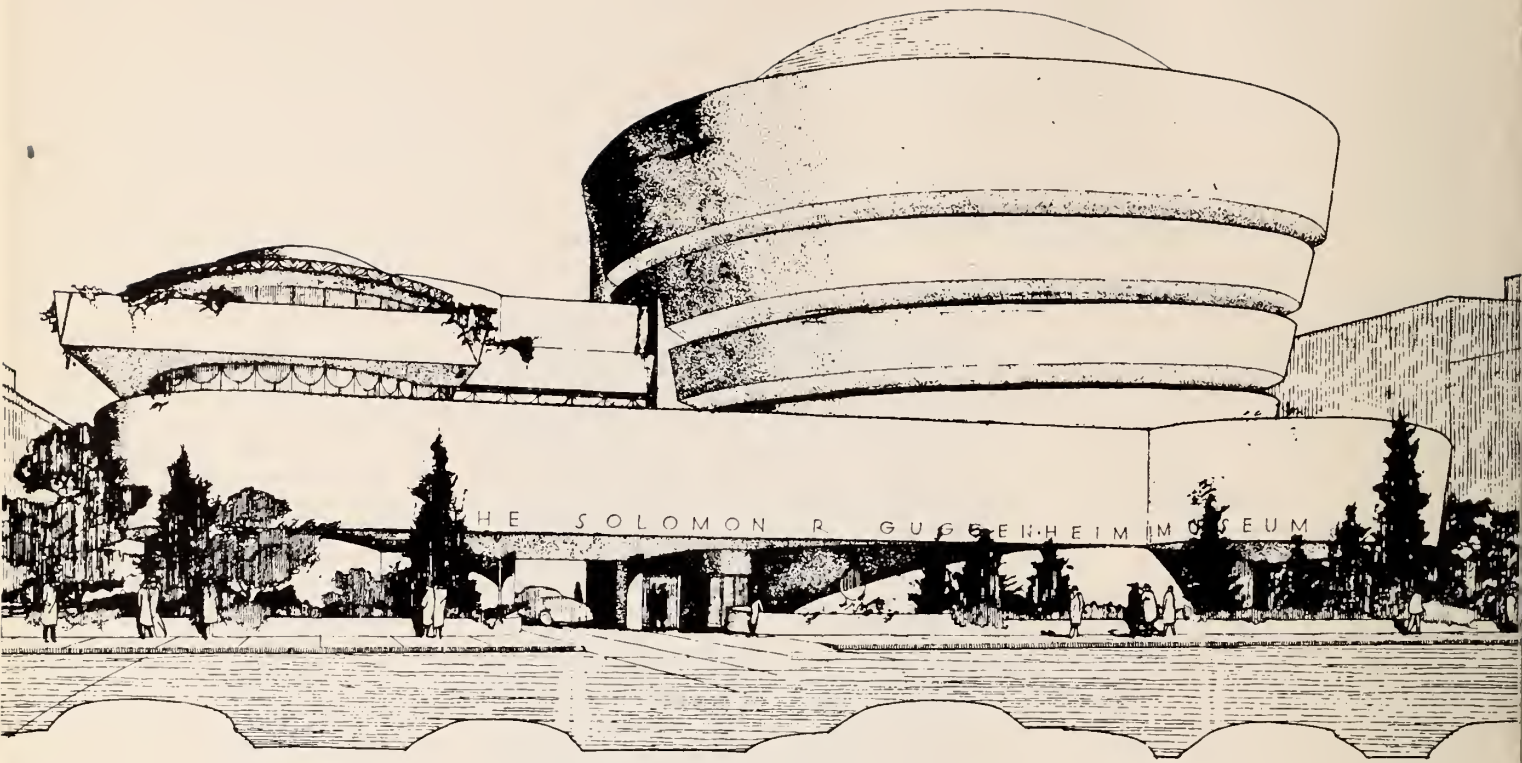
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SOLOMON R. GUGGENHEIM



## INTRODUCTION



Drawing of the Guggenheim Museum, 1956.



The Solomon R. Guggenheim Museum and the collection it houses are a memorial to my uncle, Solomon R. Guggenheim, industrialist, philanthropist and patron of the arts.

More than sixteen years ago he commissioned Frank Lloyd Wright to design an original building for the display of the growing collection of contemporary art which he had bequeathed to the public. In creating the building this inspired American architect again demonstrated his genius. In composition, in beauty and in majesty, the building will long live among the architectural treasures of man.

This book is about that building. In it are illuminating statements by a man whose architectural genius knew no bounds. He struggled for the right to create as he saw fit, and this struggle has become legendary.

For the reader who has already visited this unique structure in New York City, this book should prove a useful remembrance of a dramatic and inspiring experience.

For the reader whose only contact with the Guggenheim will be through

this book, these pages have been designed to serve as a conducted tour. It begins with a briefing by the architect, followed by a walk around the exterior, and later, a leisurely trip along the gently sloping spiral ramp which has become its hallmark.

To understand the story of the Guggenheim it is necessary to go back to the mid 1890's, when Solomon R. Guggenheim started his art collection.

His early ventures were primarily in the fields of the Old Masters and American landscapes. Later his interests turned to the French Barbizon School, and still later to primitives. In the late 1920's, however, he became aware of Twentieth Century painting. This new art form appealed to him. He focused his attention on it. He placed particular emphasis on those bolder aspects which he felt represented a fresh outlook on the world, which were in sharp contrast to the past.

His original collection of modern paintings, which forms the cornerstone of the Museum's present collection, was acquired with the aid of the Baroness Hilla Rebay, first Director of the Museum. Today it is considered among the finest in the world. Later, with the Museum under the directorship of James Johnson Sweeney, notable additions were made to the collection. A new policy was initiated by the acquisition of outstanding works of modern sculpture. Important additions were made to the original collection of modern masters, and works of contemporary artists were acquired.

As his interest in and love for contemporary art developed, my uncle came to believe that the people of the United States, through their social and economic improvements, would have more and more opportunity to develop art interests. He was confident that the United States would become one of the great art centers of the world. He felt that everyone should be given access to the fresh vision of the contemporary artists. At the same time, he wanted to encourage their research and experiments in this field through wider patronage.

To accomplish these ends, on June 29, 1937, he established The Solomon R. Guggenheim Foundation "for the promotion and encouragement of

art and education in art and the enlightenment of the public, especially in the field of art," and placed it under the directorship of the Baroness Rebay. James Johnson Sweeney succeeded her in 1952, and retained the directorship until August 1960.

In 1939 a gallery was rented in New York City (24 East 54th Street) as temporary quarters until a permanent structure could be provided. Four years later, Mr. Wright was commissioned to design a building that would be worthy of the greatest contemporary art that could be acquired.

My uncle seemed to sense, even then, the evolution through which painting was progressing. He realized that there could be no finality in artistic expression. He sought, and obtained, a museum flexible enough to meet the changing requirements of time.

The result was not simply another step in conventional museum architecture. It is, in its refreshingly original concept, a revolution in design. Works of art were first displayed for the benefit of the public in places of worship, later in palaces of deposed monarchs and former residences of rich benefactors of the arts. These palaces of Medieval or Renaissance architecture were make-shift, ill-suited, and inadequate for display. However, outworn tradition persisted even to the point of influencing the design of galleries erected in the New World. In a revolt from this tradition, buildings of conventional contemporary design were adopted, but not too happily for the display of art.

Mr. Wright was asked to create a new concept. He did. In 1947 the first parcel of a Fifth Avenue block site was purchased for Mr. Wright's projected building. In 1948 the temporary galleries were moved to a six-story private mansion on the newly acquired property at 1071 Fifth Avenue. The purchase of the entire block front on Fifth Avenue between 88th and 89th Streets was completed in 1951, and somewhat later The Solomon R. Guggenheim Museum began to rise above the sidewalks of New York.

Mr. Wright's creation has proven to be unusually well suited to the



display of paintings. It is also extraordinarily attractive and interesting to people in all walks of life.

The circular shape of its galleries and the gently sloping ramp which winds its way around the building have become the symbols of a new era in the display of art. The ramp is functional and relaxing to the visitor, providing a grade only one per cent steeper than the gentle building-to-curb sidewalk requirements in New York City.

We deeply regret that neither the donor nor the designer of this building could have lived to see it in its finished state. But we find comfort in the knowledge that Solomon R. Guggenheim was able, at least, to approve the architect's design before his death in 1949, and that Frank Lloyd Wright's only major work in New York City was very nearly completed while that great architect still lived.

Although he was denied the gratification of public approval, Mr. Wright enjoyed the satisfaction of his creative planning. And when the Guggenheim was finally opened to the public, the vision and courage of both these men were vindicated. More than 750,000 people came to the building in the first nine months. Many went away excited at what they had experienced. Others derided it. But virtually no one was unaffected by it.

The techniques of display and lighting which were developed by James Johnson Swceney, former Director of the Museum, have won wide acclaim here and abroad. Although they differed from those envisioned by Mr. Wright (these are cited by him in the quotations which follow later in the book), the architect's aim, namely, that the paintings would appear to be floating in space, was happily achieved. The building, as designed by Mr. Wright, remains intact in accordance with the Trustees' decision as conceived by Mr. Wright and can be adapted in any way that future directors or trustees may desire.

With the completion of the new Frank Lloyd Wright building, the Foundation has a unique opportunity for service to a large segment of the uninitiated as well as the knowledgeable public. Their search for relaxation,

pleasure and exaltation from the contemplation of art, it is hoped, will be generously fulfilled.

It is with this sense of purpose that we make plans for the future, assured that the Museum created by Mr. Wright makes possible the exhibition of paintings and sculpture in a manner that will delight and refresh the public and stimulate their interest in art.

*Harry F. Siegelman*

September 15, 1960





THE ARCHITECT'S ORIGINAL STATEMENTS ON

HIS CONCEPT OF THE GUGGENHEIM MUSEUM



Frank Lloyd Wright, on the highest ramp of the museum during construction.

To understand the situation as it exists in the scheme for the Guggenheim Memorial all you have to do is imagine clean beautiful surfaces throughout the building, all beautifully proportioned to human scale. These surfaces are all lighted from above with any degree of daylight (or artificial light from the same source) that the curator or the artist himself may happen to desire. The atmosphere of great harmonious simplicity wherein human proportions are maintained in relation to the picture is characteristic of your building.

Opportunities for individual taste in presentation are so varied and so advantageous that were I to make a specific model for you you should tell me in detail how you feel about the picture to be shown . . . how important you regard the picture as a feature of the exhibition or perhaps the building itself, etc., etc.

I assure you that anything you desired to happen could happen. Background space could be apportioned and light slanted, strengthened or dimmed to any desired degree. Frames and glass would only be necessary

evils because of perfect air-conditioning, etc. But if you liked them for certain designs which may have been painted with them in mind—you could have them, as a matter of course.

The basic for all picture-presentation in your memorial-building is to provide perfect plasticity of presentation. Adaptability and wide range for the individual taste of the exhibitor whoever he or she might be is perfectly provided for and established by the architecture itself.

All this has been so carefully considered in this building that the whole interior would add up to a reposeful place in which the paintings would be seen to better advantage than they have ever been seen.

From a letter to  
S. R. Guggenheim.  
August 14, 1946

The building for the Solomon R. Guggenheim Museum on Fifth Avenue will mark the first advance in the direction of organic architecture which the great city of New York has to show. Of modern architecture there are a number of examples; of organic architecture, none. It is fortunate that this advanced work appears on the Avenue as a temple of adult education and not as a profit-seeking business-venture.

Here for the first time architecture appears plastic, one floor flowing into another (more like sculpture) instead of the usual superimposition of stratified layers cutting and butting into each other by way of post and beam construction.

The whole building, cast in concrete, is more like an egg shell—in form a great simplicity—rather than like a criss-cross structure. The light concrete flesh is rendered strong enough everywhere to do its work by embedded filaments of steel either separate or in mesh. The structural calculations are thus those of the cantilever and continuity rather than the post and beam. The net result of such construction is a greater repose, the atmosphere of the quiet unbroken wave: no meeting of the eye with abrupt changes of form. All is as one and as near indestructible as it is possible for science to make

a building. Unity of design with purpose is everywhere present and, naturally enough, the over-all simplicity of form and construction ensure a longer life by centuries than could be sustained by the skyscraper construction usual in New York City. The building was intended by Solomon R. Guggenheim to make a suitable place for exhibition of an advanced form of painting wherein line, color and form are a language in themselves . . . independent of representation of objects animate or inanimate, thus placing painting in a realm enjoyed hitherto by music alone.

This advanced painting has seldom been presented in other than the incongruous rooms of the old static architecture. Here in the harmonious fluid quiet created by this building-interior the new painting will be seen for itself under favorable conditions.

There are many innovations in the building all on the side of convenient exposition and enjoyable social experience. Accommodation for the pictures, comfort for the visitors come to view them, their refreshment and social intercourse meantime encouraged, should they wish to have them.

The paintings themselves are in perfectly air-conditioned chambers, chambers something like those of "the chambered nautilus," and are all well lighted by natural daylight as well as artificial light. Thousands of paintings are thus provided for. As air-conditioning is complete, glass is not needed.

A pleasant, quiet theater appropriate for chamber music, and a special new kind of exhibition in light, motion and sound projected in various spontaneous patterns is all provided for in this underground feature of the building.

The structure itself, extremely light and strong, will consist of a monolithic casting of glistening white plastic-aggregate formed of white cement and crushed white marble in various sizes—in general a matte-finished surface, polished wherever desired. Glass tubing, long glass tubes laid up like bricks in a wall, will form top-lighting surfaces like the central dome and ceiling lighting of the ramps. Interior insulation, ceilings, wall-linings and floors will be of thin cork slabs stained pale grey; or floors may be grey rubber tile.



As the building will be completely air-conditioned, there need be no movable windows.

The nature of the building design is such as to seem more like a temple in a park on the Avenue than like a mundane business or residential structure. The side streets are left far more wide open than usual and the whole presents an almost unbroken garden-front to the Avenue itself.

Every building signifies a state of affairs, social, therefore political. This building signifies the sovereignty of the individual: Democratic. Instead of the solidarity of the mass led by one: Fascist.

Therefore this building is neither Communist nor Socialist but characteristic of the new aristocracy born of Freedom to maintain it.

March, 1952      The Reactionary, though perhaps fascinated by it, will not really like it. It will scare him.

February 14, 1953      Architecture, may it please the court, is the welding of imagination and common sense into a restraint upon specialists, codes and fools. Also it is an enlargement of their imaginations. Architecture therefore should make it easier to conceive the infinite variety of specific instances which lie unrealized by man in the heart of Nature.

The administration building was a feature intended for use of the operating personnel of the museum and for the amenities of the people who man it day by day and operate it, as well as for the trustees of the museum themselves and their friends. A place, therefore, for social occasions and propaganda. A place where the amenities could have a place in various unique and liberal circumstances.

Visitors and their guests at their leisure could take the elevator to the great feature of the museum—the upper floor. There paintings as big as

the "Guernica" could be seen. After this appropriate introduction visitors would see the many collections of the museum by drifting easily down the grand-ramp from show to show. If tired, or having seen what they especially wanted to see, they could leave by taking the elevator at any floor-level of the ramp down to the main entrance floor level again. On this floor they would find current books, prints, objets d'art displayed to be seen and bought: information could be secured there by incomers. And there proper guides could be secured. Or the visitors could linger there and find their way up the ramp or into the cafe, to come back for more museum after refreshments.

December 10, 1958

## AN EXPERIMENT IN THE THIRD-DIMENSION

The Solomon R. Guggenheim Museum's walls and spaces, inside and outside, are one in substance and effect. Walls slant gently outward forming a giant spiral for a well defined purpose: a new unity between beholder, painting and architecture. As planned, in the easy downward drift of the viewer on the giant spiral, pictures are not to be seen bolt-upright as though painted on the wall behind them. Gently inclined, faced slightly upward to the viewer and to the light in accord with the upward sweep of the spiral, the paintings themselves are emphasized as features in themselves and are not hung "square" but gracefully yield to movement as set up by these slightly curving massive walls. In a great upward sweep of movement the picture is seen framed as a feature of architecture. The character of the building itself as architecture amounts to "framing." The flat-plane of the picture thus detached by the curve of the wall is presented to view much as a jewel set as a signet in a ring. Precious—as itself.

Slightly tilted curving away of the walls against which the pictures are thus placed not only presents no difficulty but facilitates viewing; the wide

curvature of the main walls is, to the painting, a positive asset. Occasional sculpture may rise from oval or circular masonry pedestals of the same color and material as the floor and walls of the Museum. Comfortable low seats of the same character are placed conveniently at the base of the structural webs forming the sides of the alcoves. The gentle upward, or downward, sweep of the main spiral-ramp itself serves to make visitors more comfortable by their very descent along the spiral, viewing the various exhibits: The elevator is doing the lifting, the visitor the drifting from alcove to alcove.

Three different ways of lighting from above the paintings placed in these alcoves are designed. One—from the reflected light directly overhead, from beneath the overhanging wall of the spiral.

Two—the same but daylight regulated by invisible, semi-transparent, easily adjustable plastic blinds.

Three—emphasizing the lighting of the picture by brilliant reflection from a continuous mirror placed on the opposite vertical wall-space of the overhead space of the ceiling-light itself. Accent upon the picture.

All three methods are supplemented by ample artificial lighting by fixture from the same source.

From beneath the continuous gently sloping picture-walls throughout the spiral, at low level just above the floor, slants a lower portion of the picture wall: a base-band—a low slope extending outward on the floor from the picture-wall about five feet, and seen as a device designed not only to sublight the picture above it and light the ceiling surface of the alcove in which pictures are placed but also to refract light upon the webs, or side walls, of the alcove. A subtle modification of light on these side-walls or “webs” is directly related to the painting as a picture. So this continuous sloping break outward of the wall at low level is not only a lighting-feature but is, no less, fundamental wall surface. Incidentally this feature serves as protec-



tion from any approach to the picture beyond a safe distance of several feet by an over-curious observer. Any legitimate curiosity concerning any particular painting may be exercised, if some observer so desires, by slightly leaning forward. Thus, in all the alcoves pictures are not hung as on a wall but are set up as features in themselves. The pictures (they are without glass with only narrow wood or metal borders for framing) are easily set in place and as easily removable. Changing pictures—simple.

As now built these features are natural circumstances of the Solomon R. Guggenheim Museum. A great memorial building should thus prove to be matchless in complete unity between human nature, picture and environment. These new arrangements are designed in conscious deference to the depth-plane of the third-dimension as practical in modern organic architecture. This liberation of painting by architecture is a fresh accent in modern culture.

Typical of the details of this edifice, symbolic figure is the oval seed-pod containing globular units. This simple figure decides the shapes of all furniture; the pedestals for sculpture, tables, flower-boxes, jardinières, etc., etc. Features of exterior and interior, these all agree. The main walls gently curving outward establish the repose of the upward sweep of the great spiral, therefore of the whole structure. All is deliberately designed to promote the idea of a painting as a feature in itself freely floated in a sympathetic atmosphere of architecture instead of framed, as usually, and "hung square." Paintings in these new circumstances are to be presented as features in themselves—not as if painted on or subservient to the wall behind them. They are now seen as master of their own allotted space, remaining quietly independent yet harmonious with the character and walls of the building

containing and exploiting them. So pictures are here to be seen in environment precious to themselves because of this new emphasis upon the painting itself as such. All this is an affair of exposition in which lies a definite, fresh *relief*. A new freedom! The only "framing" needed by the painting is this relationship to architectural environment. Painting no longer compelled by the strait jacket of the tyrannical *rectilinear*.

Similarly tilted backward are various additional double-faced screens of various widths and heights to afford additional picture-surface to the alcoves. Ingenious arrangements are intended and suggested. These arrangements may be few or many at the many different levels of the grand spiral. The top-level ramp, higher than the others, is to be used as research libraries and studios as required.

Finally: In any right-angled room the oblong or square flat plane of a picture automatically becomes subservient to the square of the architecture. In the plastic third-dimensional sweep of the main spiral of the Guggenheim Museum any particular picture will become free to be itself; to be master of its own allotted space. Every feature of its environment will exhilarate and contribute to its own dignity and significance as a painting. Features of the picture ordinarily obscured or lost are now liberated and seen: the character of all things seen being modified by a fresh, harmonious architectural contiguity.

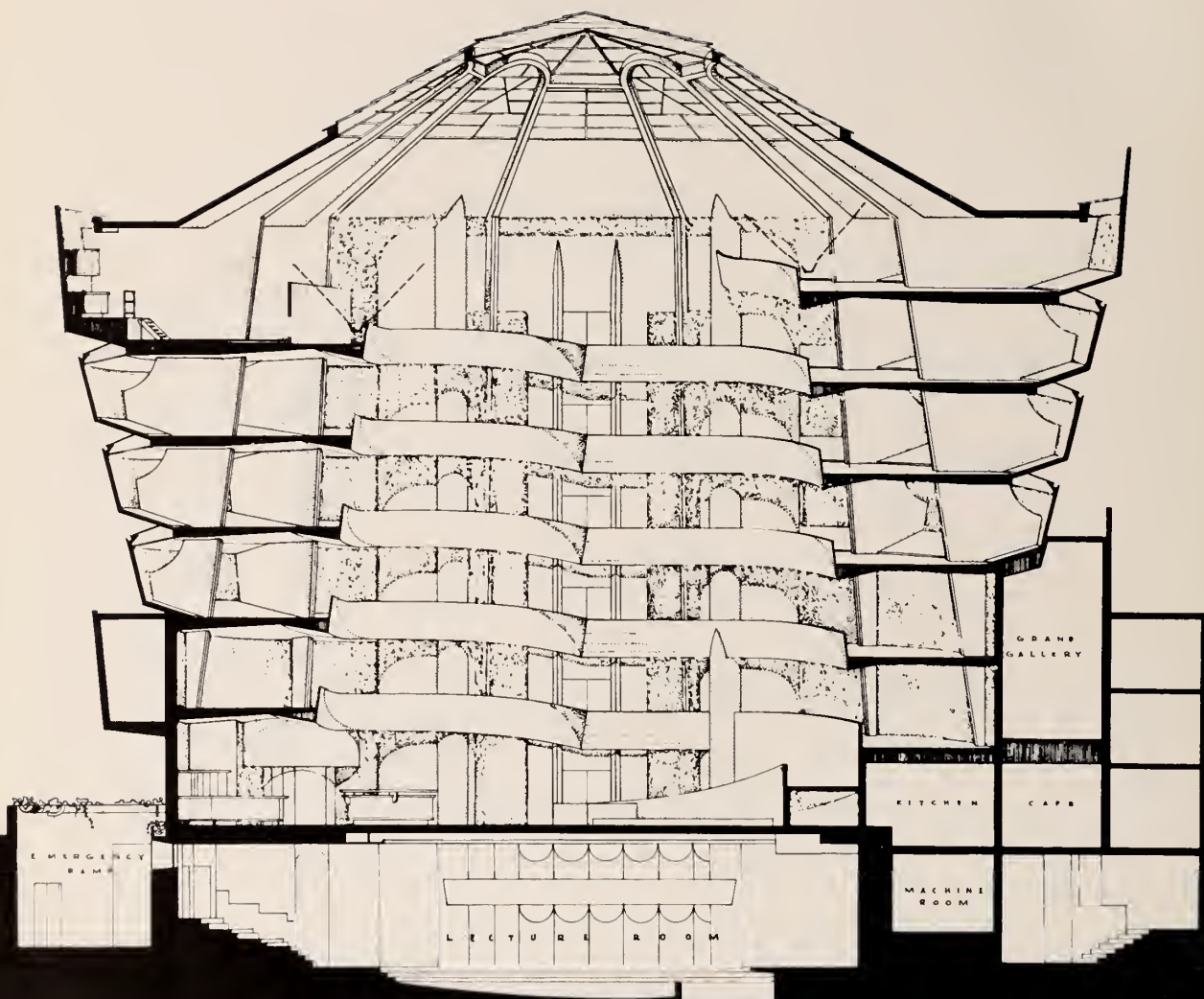
Paintings thus presented gain new dimensions.

## LIGHT

It remains only to remark upon the degree, quality and character of the light accorded to various pictures by these unique circumstances. To show any picture as the dealer usually desires it to be seen, a constant flood of fixed artificial light directed from his chosen standpoint is deemed a standardized necessity. But the charm of any work of art, either of painting, sculpture or architecture is to be seen in normal, naturally-changing light. If only the light be sufficient enough to reveal the painting these changes of light are natural to the gamut of painting as to all other objets d'art and thus most interesting to the studious observer. Seen by daylight to artificial light in naturally varying degree here, also, is "three-dimensional" light. Instead of light fixed and maintained in two-dimensions, this more natural lighting for the nature of a painting is a designed feature of the new Solomon R. Guggenheim Museum.

May 16, 1958

Frank Lloyd Wright



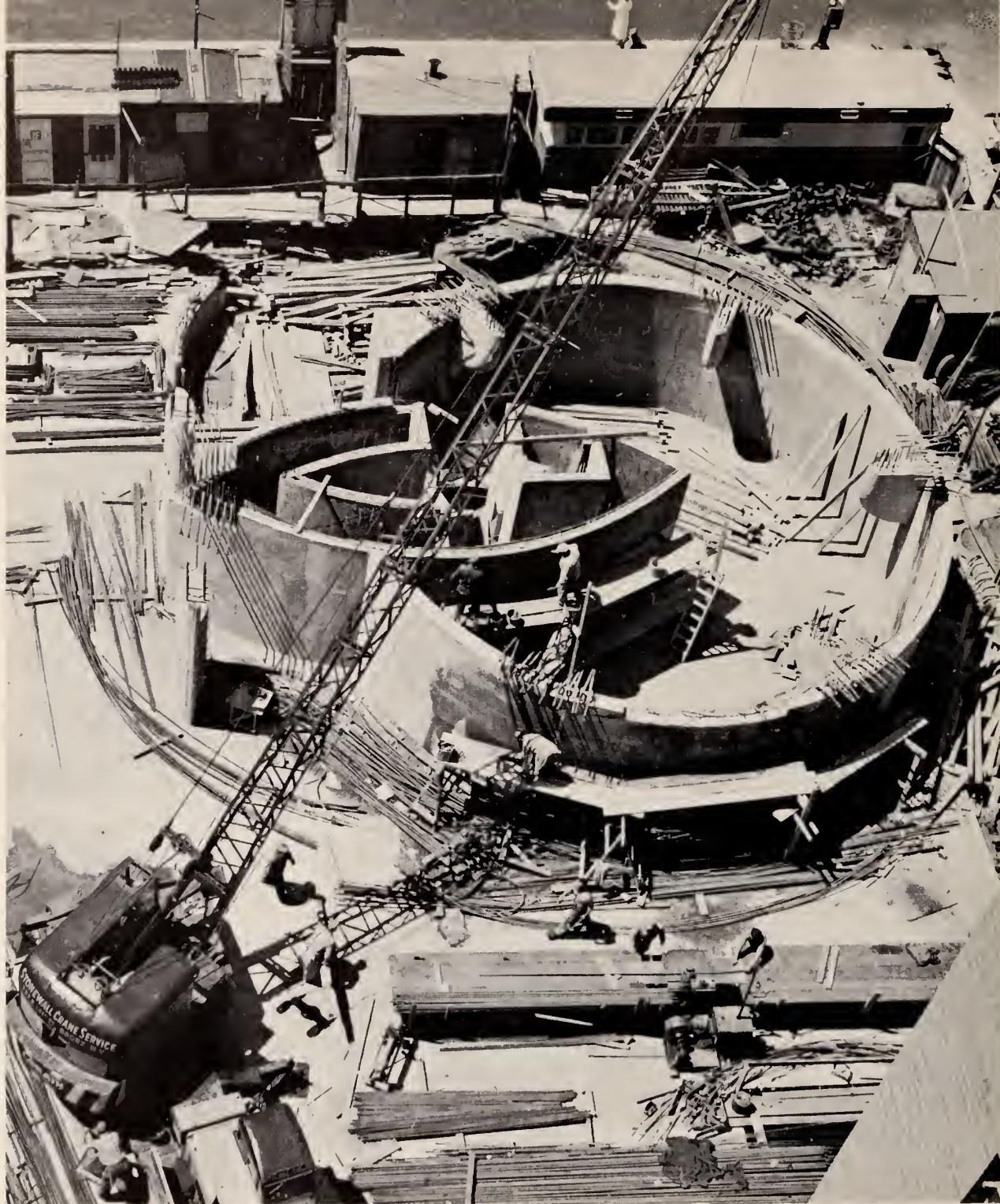
Section through main gallery and dome.





Mr. Wright visiting the museum during the early days of construction.





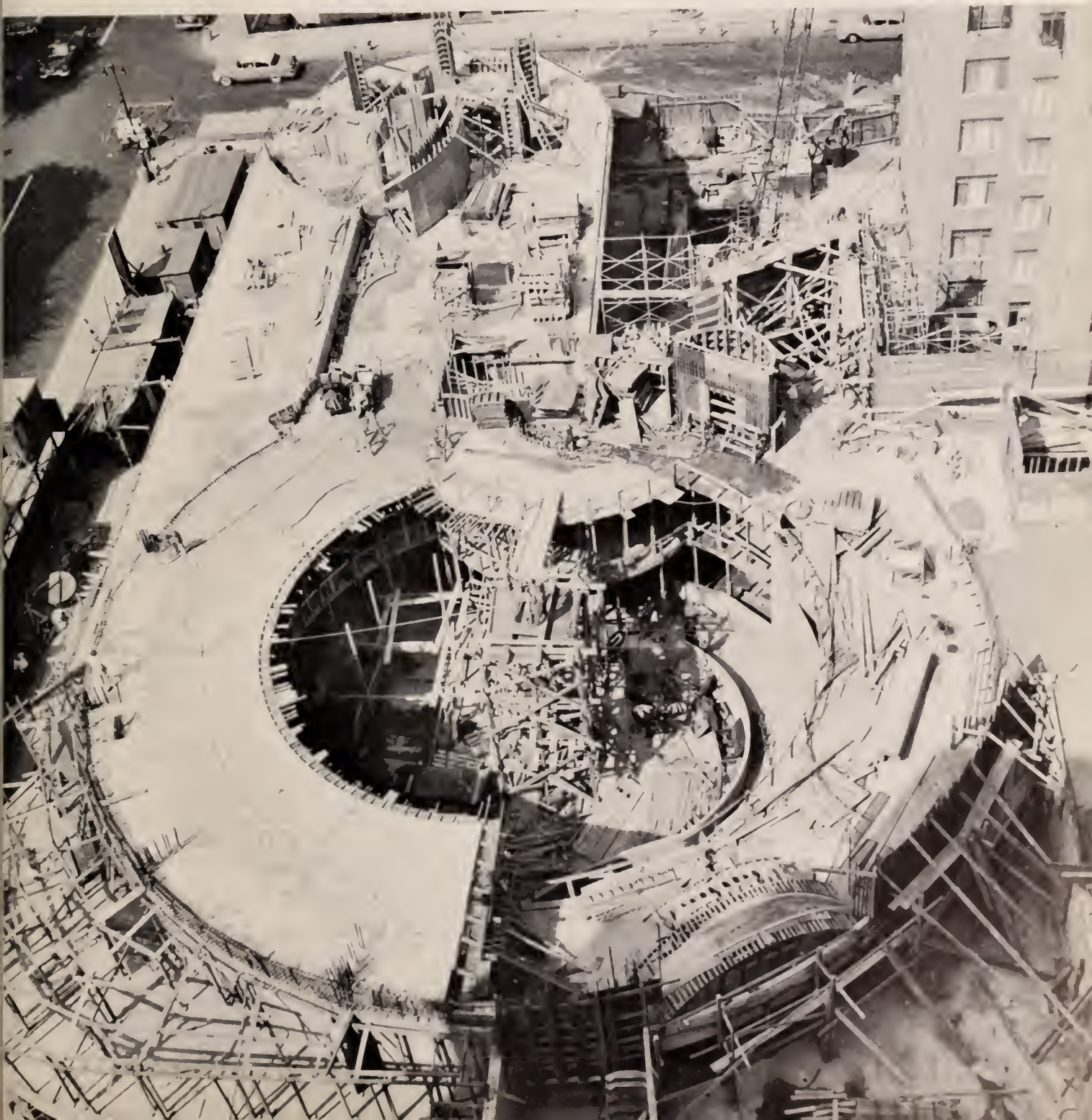
The foundations of the administration building, May 1957.

The steel-reinforced concrete ramp rises, August 1957.

The construction contractor was George N. Cohen, Euclid Contracting Corporation.



"Lightness and strength. Steel the spider spinning a web  
within the molded material . . ." — FRANK LLOYD WRIGHT



“Now there can be nothing frozen or static about either the methods or effects of organic architecture. All must be the spontaneous reaction of the creative mind to a specific problem in the nature of materials.” — F.L.L.W.

This photographic tour of the Guggenheim begins with a walk around the building. This first view of the completed structure is from 89th Street, looking south across the driveway to the side entrance.







This higher view is still from the north on 89th Street but has moved toward Fifth Avenue. The side entrance is now seen in relation to both the museum in the background and the administration building, foreground. This view makes clear how the administration building is tied in organically with the museum. The upper level, crowned with a hexagonal dome, houses the trustees' lounge and the director's office. Two circular levels directly below are devoted to a series of offices for the museum staff; and within the circular base at ground level is the reception room, from the floor of which visitors may look straight up through the dome four stories above.



"Concrete is a plastic material—susceptible to the impress of imagination. I saw a kind of weaving coming out of it. Why not weave a kind of building?"—F.L.L.W.



Rounding the 89th Street corner and looking southeast from Fifth Avenue: The museum building is now on the right, connected to the administration building by the sweeping concrete overhang bearing the name of the museum above the entrance. This spacious form contains the museum library and continues on to terminate in the outward curve at extreme right which encloses a visitors' lounge extending around to the 88th Street side.



Now looking northeast from Fifth Avenue at 88th Street, this view shows the flare of the overhang above a sunken garden. The little gate opens on a ramp leading down toward the entrance of the auditorium below ground level.

Completing the tour around the building, this view is from 88th Street, the curved form of the overhang now silhouetted against the greenery of Central Park. The porthole windows which perforate the great mass in the foreground look in toward the cafeteria, above which is contained the grand gallery, with its high arch, to be seen when the interior is entered in the following pages.







This view comes back to the broad main entrance on Fifth Avenue.



A close-up of the oval-shaped column leading toward the doors through which (below) we enter the main gallery.





The first view on entering.







A few steps inside the entrance: the first views of the grand ramp leading up in a serene unbroken curve to the dome.



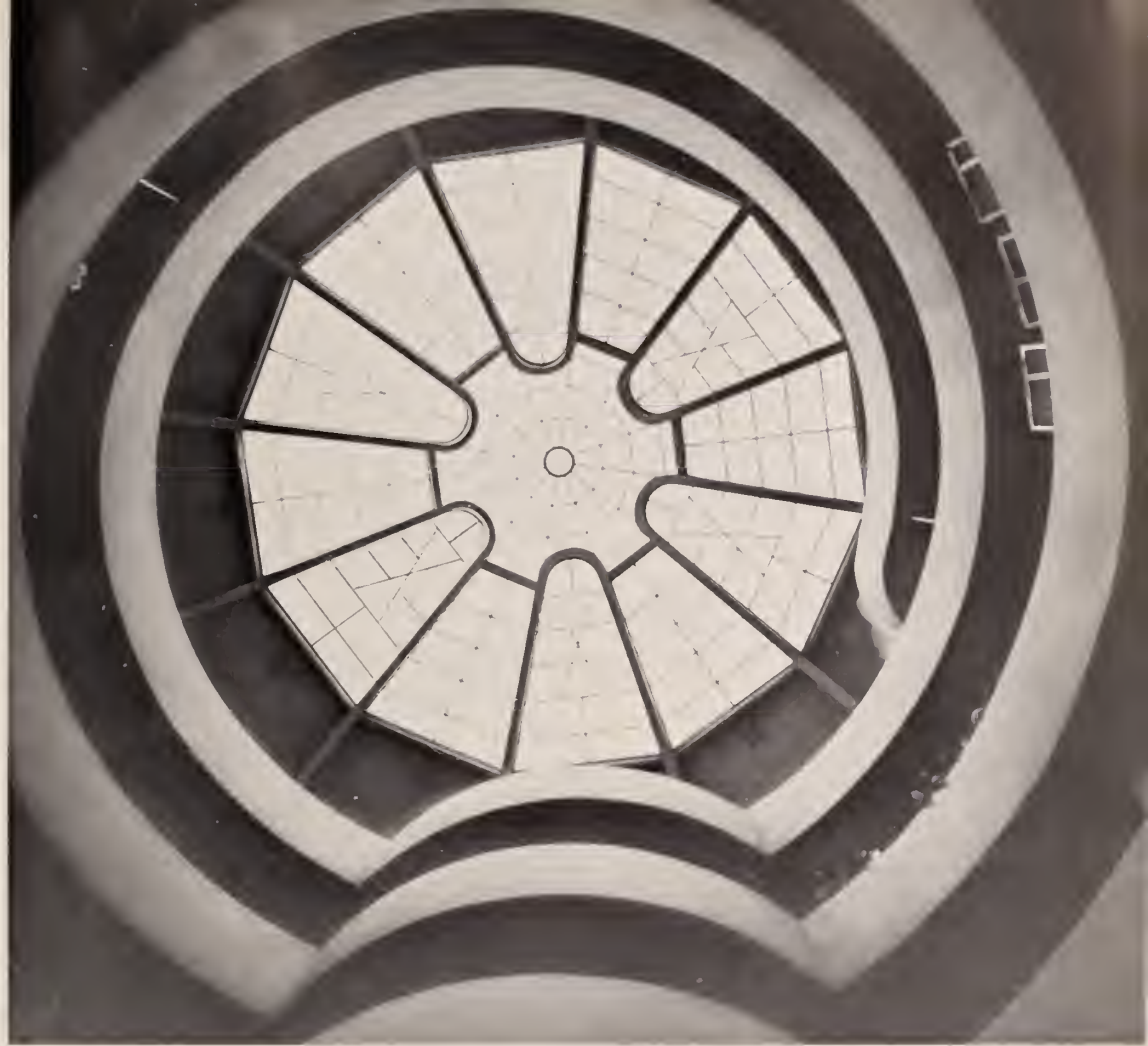


"This type of structure has no inside independent of the outside, as one flows with, and is of, the other . . . The features of this new structure are seen coming inside as well as the inside features going outside. This integration yields a nobility of quality and the strength of simplicity . . . a truth of which our culture has yet seen little. . . ."

— F.L.L.W.

Still in the main gallery, but turned now to the right, this view is toward the great glass wall looking out on Fifth Avenue.





The dome at the apex of the building, ninety-two feet high.



Mrs. Frank Lloyd Wright on an early visit to the museum.





The main gallery. The elevator doors may be seen threading up through the ramps, left. The flower box to the left of the pool stands at the entrance to the first ramp. Below: ascending the first ramp. Brancusi's white figure, *Miracle*, may be seen at the right; and from a few steps farther up the ramp looking down on the pool, opposite page, the Brancusi is seen again, right.



"Typical of the details of this edifice, symbolic figure is the oval seed-pod containing globular units."—F.L.L.W.







The top of the first ramp. The steps leading into the grand gallery are visible at left of oval flower box. Down below, at the rear, is the curved glass wall, looking out on Fifth Avenue. seen in an earlier picture at ground level.

At top of opposite page: entering the grand gallery. And below: inside the grand gallery, standing before the *Portico* by Miró and Artigas. At left, *Signs and Portents* by Guerrero. At right, Picasso's *Mandolin and Guitar*.



Having left the grand gallery, we are now on the third ramp, from which visitors look through the archway down upon the grand gallery. the steps of which are still visible at right, below.



Opposite page: the view from still farther up on the third ramp. The grand gallery entrance and arch, at center; the lower portion of the dome structure may be seen coming into view at the top.





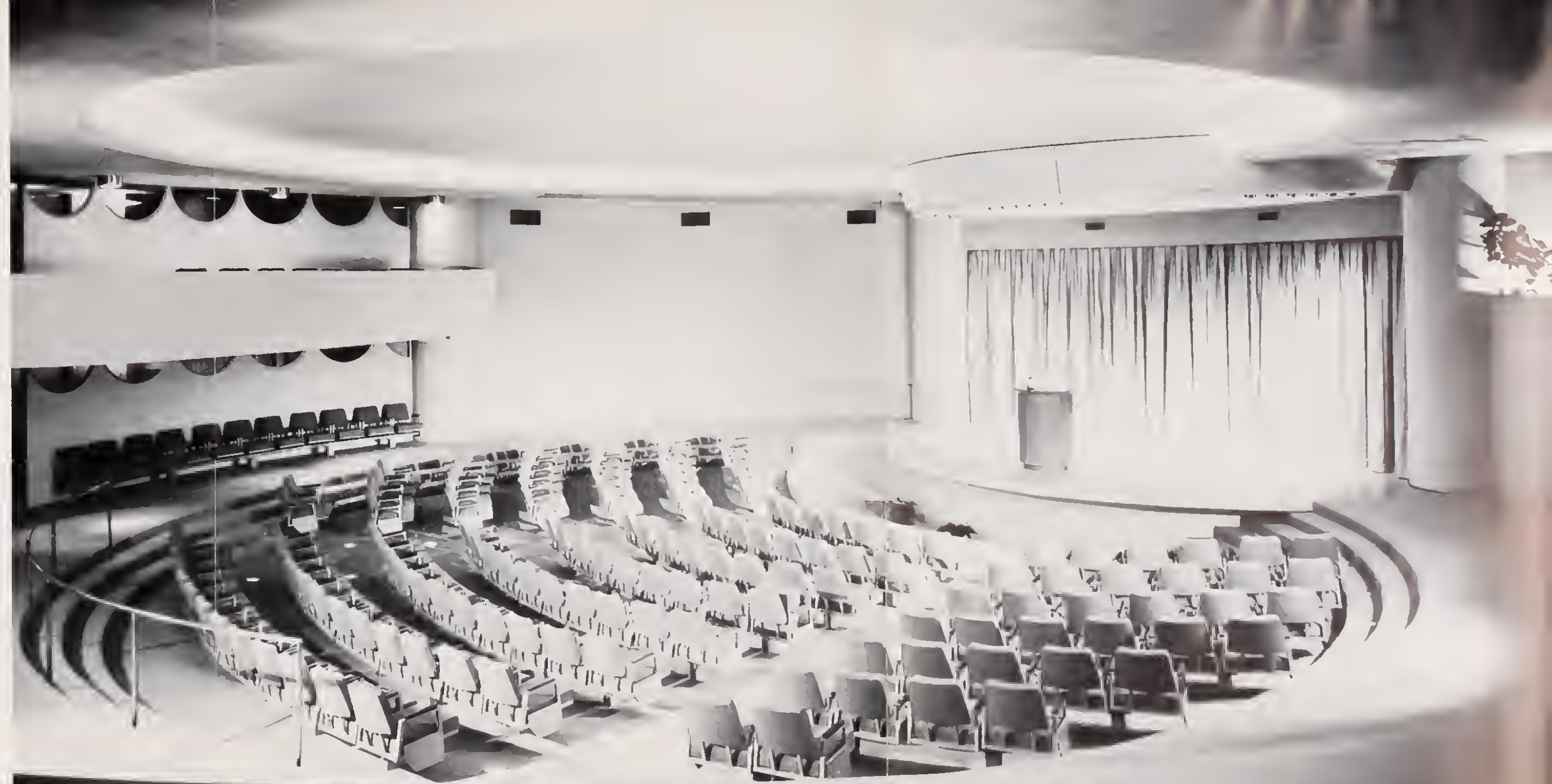
“ . . . It is not to subjugate the paintings to the building that I conceived this plan. On the contrary, it was to make the building and the painting an uninterrupted, beautiful symphony such as never existed in the World of Art before.”

— F.L.L.W.





Opening ceremonies in the auditorium.



"... a great good building is an organism . . . All of it proportioned to facilitate the kind of museum the donor wanted . . ."

— F.L.L.W.



"... The building we have built was formed on the idea that an architectural environment making the picture an individual thing in itself — emphasized like a signet in a ring — would give relief and emphasis to the painting to an extent never yet known."

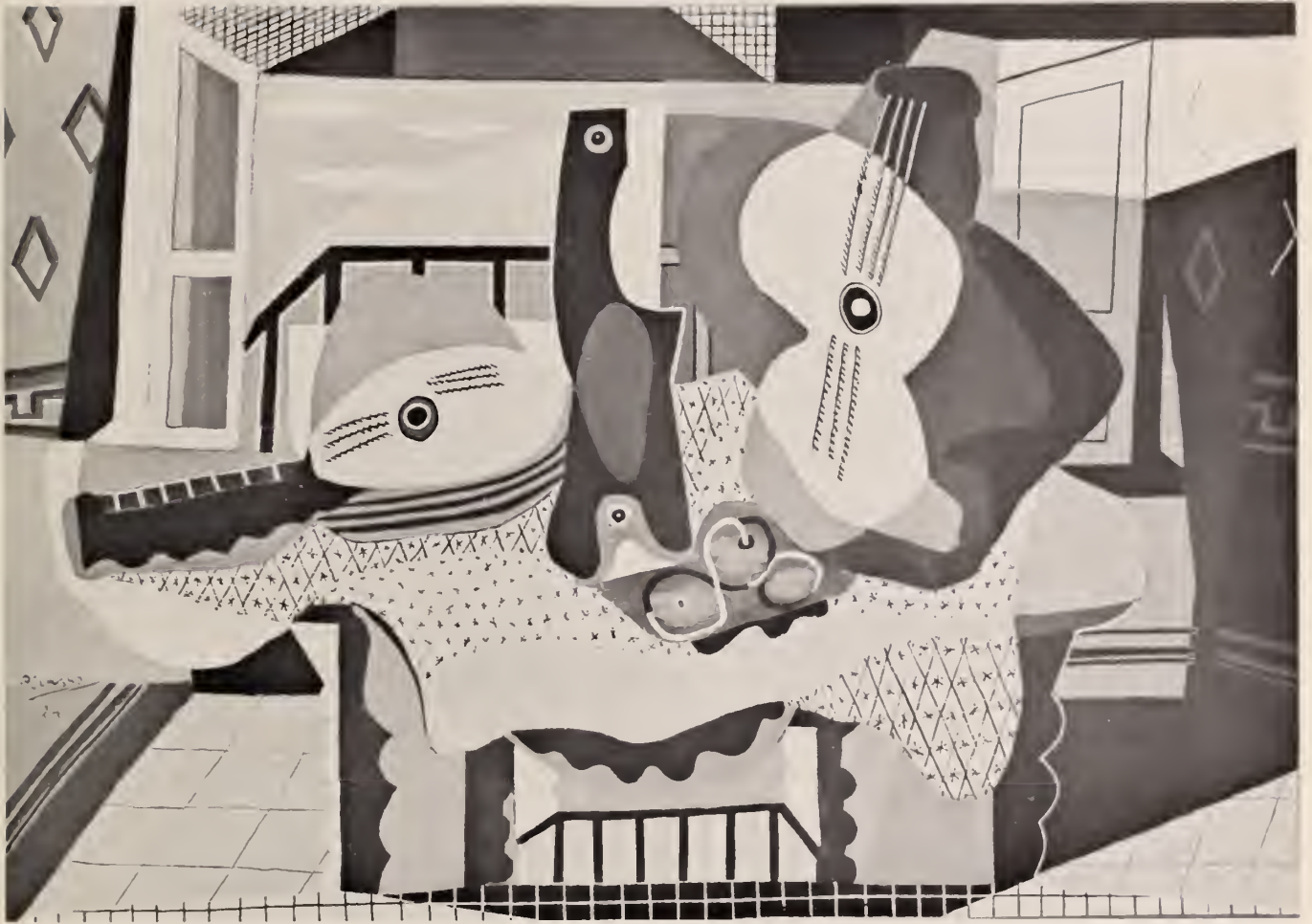
— F.L.L.W.







Fernand Léger: 1927, *Woman Holding a Vase*, 57 $\frac{5}{8}$  x 38 $\frac{3}{8}$ "



Pablo Picasso: 1924, *Mandolin and Guitar*, 56 $\frac{1}{8}$  x 79 $\frac{3}{4}$ "



Paul Cézanne: 1895-1900, *The Clock Maker*, 36 $\frac{1}{4}$  x 28 $\frac{3}{4}$ "



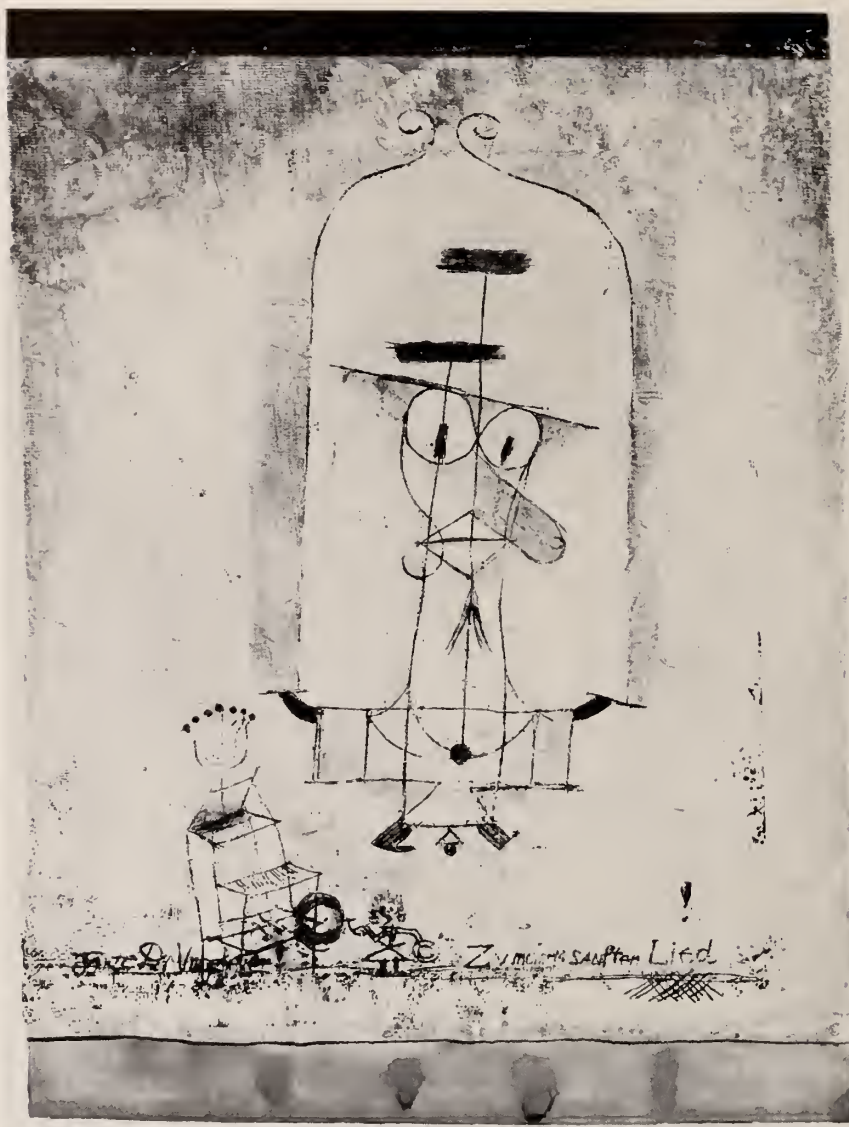


Amedeo Modigliani: 1912?, *Head*, 25" high



Jacques Lipchitz: 1916. *Standing Personage*, 42 $\frac{1}{2}$ " high





1922/54 Tanz der Vögel zu meinem Sanften Lied I

Paul Klee: 1922, *Dance, Monster, to My Soft Song*, on gauze: 14¼ x 11½"; on paper mount: 17¾ x 12⅞"



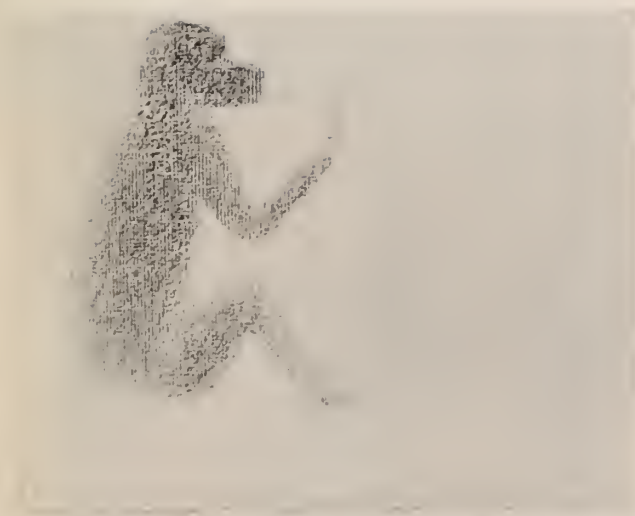
Vasily Kandinsky: (above) 1913. *Light Picture, no. 188*, 30 $\frac{3}{4}$  x 39 $\frac{1}{2}$ "  
 (below) 1936. *Dominant Curve, no. 631*, 50 $\frac{7}{8}$  x 76 $\frac{1}{2}$ "





Marc Chagall: 1918, *Green Violinist*, 77 $\frac{3}{4}$  x 42 $\frac{3}{4}$ "





Georges-Pierre Seurat: 1884, *Monkey, Sitting Up* (study for *A Summer Sunday on the Grande Jatte*),  $6\frac{3}{4} \times 8\frac{3}{8}$ "



Constantin Brancusi: from the artist 1956, *King of Kings*,  $118\frac{1}{8}$ " high







Three views of exhibition on upper ramps.

“ . . . All is one great space on a continuous floor . . . the net result of such construction is greater repose, an atmosphere of the unbroken wave . . . ”—F.L.L.W.



Looking straight down from the seventh ramp. The position of the camera is at the top ramp just where it flows curving up to its highest point.







“The nature of the building design is such as to seem more like a temple in a park on the Avenue . . .”—F.L.L.W.

The view from Central Park West across the reservoir.



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ROBERT E. MATES

30, 35, 36, 39, 40, 47, 49, 58, 59, 60, 61, 62, 63, 64, 65, 68

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29, 31, 32, 33, 34, 41 (top), 42, 43, 44, 45, 46, 57, 66 (bottom), 67

WILLIAM H. SHORT

14, 25, 26, 27, 41 (bottom)

EZRA STOLLER

cover photograph, 38, 54

MOTTKE WEISSMAN

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WIDE WORLD

66 (top)

BOOK EDITED AND DESIGNED BY BEN RAEBURN







*(continued from front flap)*

at the side of the first level and then, emerging, continues on up the gently curving spiral.

By means of a large foldout four pages wide, a specially made panoramic view presents several levels of the breathtaking ramp flowing up in an unbroken wave toward the great glazed dome which crowns the building. The reverse side of this foldout contains a panoramic view of the magnificent auditorium below the main gallery. It is followed by several pages devoted to reproductions of some of the paintings and sculptures in the celebrated Guggenheim Collection.

After a variety of views taken from the upper levels of the ramp looking down over the main gallery, the book closes with a night view of the Museum, luminous among the surrounding New York buildings, as seen across the reservoir in Central Park.

"This type of structure," as Frank Lloyd Wright said, "has no inside independent of the outside, as one flows with, and is of, the other. . . . The features of this new structure are seen coming inside as well as the inside features going outside. This integration yields a nobility of quality and the strength of simplicity . . . a truth of which our culture has yet seen little. . . ."

